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THE DEATH ISSUE



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BIGGEST PET PEEVE: People who order vodka cranberries

STRANGEST DRINK REQUEST: Lemon rum with grenadine as a mixer

NEXT BIG TREND IN COCKTAILS: Rye Whiskey

BARTENDER
OF THE WEEK

Shanae



the Cabooze
1974



CITY PAGES

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THE SHORTLIST



DANA DEMASTER

THE STAT SHEET

\$71 million

Amount spent in Minnesota this year
on political advertising

49

Percentage of Trump voters who believe
men are discriminated against

\$29 million

Amount spent by outside
special interest groups

30

Percentage of the same voters who
believe women are discriminated against

**“I wonder if Paulsen plays a working
dad in ads in Pennsylvania.”**

Reader Joseph Gardner responds to “Working mom” in Erik Paulsen ad is actually a Pennsylvania politician,” at citypages.com.

GOOD NEWS

WHEN ADJUSTED FOR INFLATION, wages for everyone but the executive class have been declining for decades. But here comes good news: The boss may soon have no choice but to hike your pay.

Minnesota's unemployment rate is now at 2.8 percent, leaving companies with no other option than to jack pay if they want to fill vacant slots. The hikes thus far still lag behind inflation, but at least they're starting to move after four decades of stagnation.

Yes, the highest job growth remains in low-pay fields like home health aide. Yet in this hour of darkness for our democracy, is it not best to embrace even the smallest victory?

POPULAR STORIES AT CITYPAGES.COM

‘ANARCHISTS,’ middle-class
avengers are attacking
Minnesota GOP candidates

‘WORKING MOM’
in Erik Paulsen ad is actually
a Pennsylvania politician

Sorry, **DEAR MILLENNIALS**,
but we may have screwed
you for life

Dammit, **BOB KROLL** went
on Fox News and pretended
to be from Minneapolis

ELIZABETH WARREN's
DNA test is only proof that
she's an asshole

NORTH DAKOTA COOL

When it comes to legalized weed, our mad neighbor sprints ahead

North Dakota is among the nation's most conservative states.

A 2017 Gallup poll placed it in the top three of the right-wing creme de la crème, along with Mississippi and Wyoming. It hasn't voted for a Democratic presidential candidate since Lyndon Johnson, and self-identified conservatives outnumber self-identified liberals by 30 points.

By contrast, Minnesota's last GOP presidential pick was Nixon. So guess which state may be poised to legalize weed?

Well, not Minnesota.

Next month, North Dakota's voters will decide whether or not to fully legalize marijuana. Smoking or growing weed would be totally legal as long as you're over 21, and there'd be no legal limit to how much you can possess. The latest polling shows the measure favored by a 51-36 margin, despite

big money from Chamber of Commerce types stacking up against it.

So, is North Dakota cooler than us? Marcus Harcus, director of the Minnesota Campaign for Full Legalization, doesn't think so, since North Dakota has another advantage over us: the opportunity for citizens to launch their own constitutional amendments through the petition process. Only Vermont has achieved legal weed without one.

Minnesota's stance on legal weed is up to its legislators. While polling shows 56 percent of Minnesotans favor legalization, our politicians tend to listen more to cops and business interests, not the people.

"Otherwise we might already have done it," says Harcus, who believes most legislators still treat it as "a fringe issue."

North Dakota also has more cause for rebellion, since it's one of the worst places in the country to be caught with weed. Min-



Could North Dakota approve one of the nation's most liberal weed laws? ASSOCIATED PRESS

nesota arrests users at a rate of seven per every thousand, according to the FBI. North Dakota's rate is nearly six times higher. And getting caught with anything over an ounce

is a felony, punishable by up to five years.

In the end, North Dakota may or may not be cooler than us, but we're guessing it's a whole lot madder. —HANNAH JONES

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FRENEMY FIRE

After Erik Paulsen charges CEOs with sexual harassment cover up, the blowtorch comes out

The ad opens with foreboding tones and black-and-white photos, telegraphing to the viewer that great fiendishness is at hand.

“Dean Phillips brags about being chairman of the board of a health care company,” it announces. (Message: *Dean Phillips is a gaseous self-promoter*.)

It goes on to explain his term as board chairman of Allina Health, where, 11 years ago, seven nurses sued the nonprofit for “jewd comments, groping, and even assault.” (Message: *Is Dean Phillips a pervert?*)

But “Phillips and the board did nothing,” the ad concludes. (Message: *Why isn’t “Shady Dean Phillips” on the sex offender registry yet?*)

The commercial is the handiwork of Congressman Erik Paulsen. In normal times, we’d dismiss it as but another lunging roundhouse, the kind of artless punch politicians throw when they’re pretending to be career drunks fighting over the last swig of Old Crow. Yet Paulsen made a small but critical mistake.

First, as we will soon learn, the ad’s not even in the same time zone as the truth.

Second, with “and the board,” Paulsen accused some of Minnesota’s most august corporate citizens of covering up for degenerates. They include Bill George, former CEO of Medtronic. Tad Piper, retired CEO of Piper Jaffray. Jim Campbell, ex-CEO of Wells Fargo Minnesota.

Now they’re pissed. Really, really pissed.

In normal times, which these decidedly are not, corporate chieftains would express their umbrage with the kind of stately, offi-

cious, jargony prose that’s just coherent enough to suggest they’re vaguely upset, though you can’t quite understand why.

Yet in an op-ed in the Star Tribune—“Paulsen strikes at more than his opponent with outrageous ad”—their fury has pushed them to forgo the niceties of caste. They put the congressman on full-blast. Among the highlights:

- Paulsen “leveled an outrageous lie.”
- “He has exhibited some of the worst behavior and judgment that we have ever seen in a congressional campaign.”
- Paulsen’s “behavior threatens what we believe makes Minnesota so special: the desire of people who live here to better the places we live.”

Their rage is earned. Allina is a monster concern, with 13 hospitals, 90 clinics, and 27,000 employees. As you may imagine, a health provider of this magnitude measures the incoming lawsuits by the pound, which are then handled by approximately 38,000 pounds of lawyers. Individual drips from this storm rarely reach board members, volunteers who serve part-time.

That notion is seconded by the nurses’ own lawyer, Lori Peterson, who told the Strib that “No allegations were made about Phillips and he had no involvement in this matter. In fact, I’d never even heard of him until this election campaign started.”

She further damned Paulsen for launching “negative and false personal attacks against his opponent that drag these seven survivors into a political campaign for his own benefit. Paulsen should be ashamed.”

The congressman’s bigger problem is with the pissed-off CEOs. In his nine years



GLEN STUBBE

in office, Paulsen’s greatest achievement has been perfecting his come-hither pose whenever lobbyists near. He’s now the fourth-largest grubber of special-interest money in Congress. Conversely, he gets a meager 1.5 percent of his funding from little people donating \$200 or less.

Meaning: He just falsely accused the kind of corporate leaders who compose the entirety of his support.

In victories past, Paulsen’s used a simple game plan: avoid constituents at all costs, then use his corporate loot to blast opponents with attack ads. It may represent everything you hate about politics, but it’s effective. Winner: *Erik Paulsen, the lesser of two evils.*

Yet this year’s scorched-earth tactics make the Huns look like male cheerleaders. Polls suggest voters no longer believe the ads’ claims, and independent fact-checkers are finding that the congressman and the truth have yet to be formally introduced.

If anything, Paulsen and his henchmen—the Congressional Leadership Fund—are guilty of that cardinal conservative sin: the dreaded “overreach.” Their ads have grown so bizarre that they may start voting to protect pre-existing issues for mental health coverage.

They claim that Phillips tried to cut Allina nurses’ health benefits. But not even the nurses’ union backs Paulsen’s charge. KARE 11 calls it “simply false.”

They claim that Phillips hides his family’s charity fortune in clandestine off-shore accounts. KARE calls that misleading: “As a tax-exempt nonprofit, the Jay and Rose Phillips Foundation wouldn’t have any reason to ‘stash’ money in off-shore tax havens.”

They even managed to raise the ire of veteran WCCO newsman Pat Kessler. In an ad belittling Phillips for not offering health care to his coffee shop employees—also false—Paulsen used footage of Kessler appearing to denounce Phillips.

Kessler was quick to protest, saying the clip was edited “in a way that makes it appear as though I’m endorsing Paulsen’s attacks,” and that his cameo is “wildly out of context.”

It’s one thing to piss off opponents, lovable newsmen, even constituents. It’s quite another to take shots at CEOs, the very people propping up your career.

It is said that you should never bite the hand that feeds you. Especially when that hand contains a stack of twenties.

—PETER KOTZ

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[BY SARAH BRUMBLE]

“Look for the cobra on the green door. Follow the cobras inside.”

In a gloomy October when the rains seem like they'll never stop, following a trail of poisonous snakes into the headquarters of a magic- and death-themed puppet show somehow seems reasonable. Entering a former industrial warehouse-turned-art space in Minneapolis' Seward neighborhood, I'm greeted by tray after tray of warm, home-cooked dishes, dozens of wool- and Carhartt-bundled artists, and a lone, clumsy black puppy.

“There's some amazing food if you're hungry,” offers Daniel Polsfuss, BareBones board member and de facto media liaison, materializing out of a sea of cardboard and ghost-white cat masks and half-built butterflies and unbloomed paper flowers.

Yep. These are fairy-tale people, for sure.

ONCE UPON A TIME, Alison Heimstead decided to translate her experience with the MayDay Parade (and some “super crazy and gruesome haunted hayrides”) into a senior thesis in studio art at the University of Minnesota, one involving an outdoor, large-scale puppet production. A quarter-century later, her college project has grown into BareBones: a spectacle of wonder, loss, and healing tucked beneath the giant oaks of St. Paul's Hidden Falls Regional Park that's attended by more than 6,700 people annually.

Powered by magic and no small bit of chaos, BareBones is wildly successful despite being completely different each year. Demonic fire dancers are a fixture; sometimes there are aerialists. Stilted puppets and bicycle-powered maniacs are a given, even as giant, glowing bears and plodding skeletons can never be dismissed as a possibility.

Not knowing is a big part of the fun. That arresting beauty will rise from the darkness, however, is a guarantee.

The BareBones of today is a community-driven arts nonprofit very much born of its city. Heimstead is at the helm with collaborator Mark Safford, who's participated in every show to date, and the production is accompanied by a jangly orchestra scored by Venus DeMars (of All the Pretty Horses). But it's staffed by a cast and crew of about 350—only 15 percent of whom are compensated for their passion. The rest pitch in out of love, often returning for decades on end. Each year's earnings—all suggested donations, collected at the “door”—overwhelmingly determine the following year's production budget.

This year's show, co-directed by Malia Burkhart and Tara Fahey, addresses the multifaceted nature of “ancestors,” a source of strength and empathy for so many, in a moment when we may need to dig deep to find such things.

Though the productions vary in theme and tone—united in levity in spite of what would

TUGGING AT THE HEARTSTRINGS

For the 25th year, BareBones Puppets bring laughter, horror, and twinkly lights to a deep, dark wood



PHOTO BY COLIN MICHAEL SIMMONS. PAINTED BACKGROUND BY AMY TAYLOR AND DUANE TOUGAS. THANKS TO WYATT WERNER FOR POSING.



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seem to be an overwhelming trend toward darkness—they're always family-friendly. In converting the Sumerian legend of Inanna's descent into Hell into a political rock opera, they included a cavalcade of monkeys rushing in, having mistaken chants of "Free Inanna" for "Free Bananas!" A few years ago, they produced a stunning, near-scientific meditation on evolution and the preciousness of life featuring skeletal dinosaurs and a sea of jellyfish that still haunts its creators' dreams—in the best way possible.

In a looping quest to pinpoint when, exactly, the show found its current location at Hidden Falls (11 years ago), Safford lovingly regales us with memories of a quintessential BareBones production, repeatedly calling it "Babyhead"—not the production's official name, for the record—about the World of the Dead wanting Life in it. The scene is set with a tragic prologue: A meteor strikes a woman's pumpkin house, causing it to glow. For the rest of the show, the King and his rats attempt to appease the Queen of the Dead's lust for Life. "They bring Life cereal, they bring life preservers...."

Hijinks ensue, and eventually, the King pukes up a baby head. Here Heimstead chimes in: "They were trying to get rid of it, and it would just keep coming back bigger and bigger, until in the end it was massive." (Think: a baby head 40 feet in circumference, 16 feet tall.)

No one can stifle their laughter. It's so funny despite the darkness. The balance is perfect.

"Yeah, it was hilarious," laughs Safford.

Then, he turns on a dime: "The theme that year was, really clearly, unresolved grief."

That's the thing with BareBones: On the surface, these plays seem like weird, twinkly puppet frippery. But more subtly, the shows offer a space for coming to terms with loss, via their creators' sometimes very personal tales dressed up in safe, fairy tale structures.

Neither Heimstead nor Safford is shy about this element. Using new co-directors each year maintains the show's narrative freshness, and helps to strike a balance between heavy and light subject matter.

It's also no accident that the shows coincide with the pagan festival of Samhain, which marks the end of the harvest: The wooded stage begins verdant, before dying around the company during rehearsals.

"It's really intense in Minnesota. We've talked about that a lot over the years, just how freaky winter is," says Heimstead. BareBones is a way "to be more in tune with that, as people. The ritual of that: letting go of summer and going into the cold and darkness of the year."

Burkhart continues: "I know for a lot of people, [BareBones has] become part of their yearly way of processing both winter and deaths that have occurred recently, and beloveds that have passed away. Especially the Calling of the Names."

Toward the end of each show, there's a quiet moment in which the audience can call out the names of those who have been lost, in remembrance, if they so choose.

Tears are shed as Heimstead and Safford recall times creators carried songs and phrases from BareBones to dying loved ones, saying the show gave them tools to process grief and find comfort in the hardest moments of their lives.

"In American and Western culture, people aren't allowed space or honoring of that in their lives," says co-director Fahey. "I think with this show, we provide that space for people. That's a really amazing and powerful thing to hold in community."

That's a lot for a puppet show to pull off. But maybe it's not so much if we consider BareBones as a deceptively ancient set of stories, reborn again and again to teach us about real-life magic, and how big, scary things... needn't be. **CP**



COLIN MICHAEL SIMMONS

BAREBONES

25th Anniversary Halloween Extravaganza presents

"Boneseed: Mist Stories"

WHEN:

Oct. 19-21, 26-28, and 31 at 7 p.m. (gates open at 6:30 p.m.)

WHERE:

Hidden Falls Regional Park

DETAILS:

Admission is pay-what-you-can with a suggested donation of \$20. There will be limited seating on straw bales; bringing blankets or chairs is encouraged.

TRANSPORTATION:

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Want to get involved? Check BareBones' website & Facebook for updates.

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Steele, Larry
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Sibling Revelry**
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Emily May
Anderson

THE WOMEN Who Take Us Under

In loving memory of softer days, Emily Anderson tells of the charmed Saturday mornings of her childhood, spent watching cartoons in the basement while her father embalmed the dead. Blood drains from an arterial incision; preservative fluids are injected intravenously. ("That's all folks!") These were special father-daughter bonding times.

Anderson graduated from mortuary school in 2006, and now works as a third-generation mortician at her father's funeral home in Phalen Park, St. Paul. Death is a constant procession, so she's on call around the clock to gather the dead wherever they're discovered, be it the bathroom tile or the garden path. She washes, embalms, and dresses. She ushers families from hearse to gravesite.

Some 20 years ago, the Anderson Funeral Home began officiating Muslim funerals, which now make up a large portion of the Scandinavian family's business. These are by-sunset, sans-formaldehyde green burials in which the living bathe their own dead, and entire communities turn out to pay last respects. For Anderson, they're a nice departure from the modern American trajectory of looking askance at death.

"It's not just that we're hands-off with death," Anderson says. "It's grief in general, and not wanting to deal with that." It used to be that a death in the family would stop the clock. Now children complain about having to take time off to bury their mothers. Offered the opportunity to help dress the deceased, 95 percent of relatives decline, Anderson says. Many who are cremated don't have funerals at all. "Our disconnect with grief is then our disconnect with empathy, and I think that's messing us up as a society."

Across town in Midway, mortician Sharon Purcell of the Holcom-Henry-Boom-Purcell Funeral Home perches in a stiff chair upholstered with little gold pineapples as

she recalls her first foray into the field, a year-long stint in Honolulu in the early 1980s. There were Filipinos who hired professional wailers, Chinese who burned origami ingots, Samoans who lowered caskets hand over hand on ropes.

There were plenty of tourists from the mainland too—couples who'd saved their entire lives for a trip to paradise only for one person to die there, leaving the other to make arrangements to ship a body home.

Nearly 40 years ago, when Purcell pivoted from nursing to mortuary school, women made up just one-fifth of her class. But now the next generation of female mortuary students at the University of Minnesota outnumber the men three to one.

The upheaval may come as a surprise to those who assume morticians always work alone in the dark. But not to anyone who views it as a caring profession like any other that's come to be dominated by women.

"I work with living people that have lost loved ones," Purcell explains. "You don't just handle dead bodies. You handle people's breaking hearts."

In the basement of the Anderson Funeral Home is a bright room full of caskets lined with plush cushions. The cheapest option is an untreated pine box built by a Wisconsin company that promises to plant 100 trees for each casket built. The most decadent is a \$4,200 Rolls Royce of a coffin with a heavy-duty "eternal seal."

Anderson is forever trying to undersell the caskets. ("It's like putting a nice used car in the ground.") But she does encourage people not to skip the little rituals. Say a eulogy. Light a candle. Whatever it takes to initiate the grieving process, which is the whole objective of a proper funeral.

"And just say the things," she reminds the living. "Say all the things to everybody while they're here, on the daily. If you have a thought, gosh, share it." — BY SUSAN DU

BURY ME IN MINNESOTA

A semi-comprehensive guide to our state's celebrity gravesites —BY JAY BOLLER

TANDYN ALMER, 1942-2013:

Musician who wrote the Association's 1966 hit "Along Comes Mary" (Sunset Memorial Park Cemetery, Minneapolis)

BEBE BARRON, 1925-

2008: Groundbreaking electronic musician (Adath Yeshurun Cemetery, Edina)

JOHN BERRYMAN, 1914-1972:

Celebrated poet who died by throwing himself off the Washington Avenue Bridge in Minneapolis (Resurrection Cemetery, Mendota Heights)

FRANK BRIMSEK, 1915-1998:

Hockey Hall of Famer (Greenwood Cemetery, Virginia)



HERB BROOKS, 1937-2003:

Hockey Hall of Famer who coached the 1980 "Miracle on Ice" U.S. men's Olympic team that defeated the heavily favored Russians (Roselawn Cemetery, Roseville)

BOB CASEY, 1925-2005:

Minnesota Twins announcer for more than four decades (Fort Snelling National Cemetery, Minneapolis)

MARY COLTER, 1869-1958:

Trailblazing and influential female architect (Oakland Cemetery, St. Paul)

VINCE FLYNN, 1966-2013:

Best-selling political thriller author (Resurrection Cemetery, Mendota Heights)

MITCH HEDBERG, 1968-2005:

Cult-loved comedian famous for deadpan one-liners (Roselawn Cemetery, Roseville)

CURT HENNIG, 1958-2003:

Professional wrestling star (Gethsemane Cemetery, New Hope)

SCOTT 'THE FIGHTING FRENCHMAN' LEDOUX, 1949-2011:

Professional heavyweight boxer (Hillside Cemetery, Minneapolis)

SINCLAIR LEWIS, 1885-1951:

Nobel Prize-winning author (Greenwood Cemetery, Sauk Centre)

JOHN MARIUCCI, 1916-1987:

Hockey Hall of Famer (Fort Snelling National Cemetery, Minneapolis)

FRANKLIN CLARENCE MARS, 1882-1934:

Founder of the Mars Inc. chocolate bar empire (Lakewood Cemetery, Minneapolis)

GEORGE MIKAN, 1924-

2005: Basketball Hall of Famer (Lakewood Cemetery, Minneapolis)

VERN MIKKELSEN, 1928-2013:

Basketball Hall of Famer (Groveland Cemetery, Minnetonka)

KARL MUELLER, 1963-

2005: Bassist/co-founder of alt-rock hitmakers Soul Asylum (Lakewood Cemetery, Minneapolis)

BRONKO NAGURSKI, 1908-1990:

Pro Football Hall of Famer and professional wrestler (Forest Hill Cemetery, International Falls)

PRINCE, 1958-2016: Superstar musician's ashes are on display inside a custom urn at his compound-turned-museum (Paisley Park, Chanhassen)

SIBYL SANDERSON, 1864-1903:

International opera singer (Lakewood Cemetery, Minneapolis)

ZACH SOBIECH, 1995-2013:

Teen singer-songwriter behind "Clouds," a viral hit about battling terminal cancer (St. Michael's Catholic Cemetery, Bayport)

TINY TIM, 1932-1996: Singer/ukuleleist famous for hits "Tiptoe Through the Tulips" and "Livin' in the Sunlight, Lovin' in the Moonlight" (Lakewood Cemetery, Minneapolis)

ABIGAIL 'DEAR ABBY' VAN BUREN, 1918-2013:

Massively popular newspaper advice columnist (Minneapolis Jewish Cemetery, Richfield)

BOBBY VEE, 1943-2016:

1960s teen idol pop singer (Saint John the Baptist Parish Cemetery, Collegeville)

KATHLEEN E. WOODIWISS, 1939-2007:

Bestselling pioneer of the historical romance novel (Karmel Covenant Church Cemetery, Wyanett)

Locations courtesy of the surprisingly robust gravesite encyclopedia Find A Grave.

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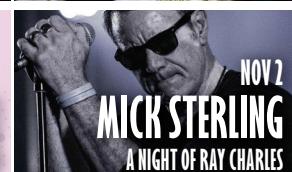
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She then hands out sheets of paper with numbered discussion prompts that tackle the loose topic for today: assisted suicide.

Over the next hour, we'll hear from people who were raised to believe in an afterlife and others who were told there wasn't one. (For the record, neither camp seems certain—a group of fundamentalists this ain't.) Our assembly includes mental health professionals and a few folks who work in hospice care, but also students and businesspeople and artists—and at least one reporter. We learn about things like VSED (Voluntarily Stopping Eating and Drinking), an exit strategy

used by those nearing death who want to hasten their end. We balance the relative merits of pursuing treatment after a terminal diagnosis or letting the disease have its way, and the emotional, spiritual, and financial considerations each course of action entails.

Maybe it was Nicholas Harper's otherworldly art staring down from the walls, or maybe it was knowing I'd never have to see these people again, but for me, the strangest thing about the experience was that it all felt oddly natural. I wouldn't presume to speak for the others in attendance, but I didn't have a big a-ha moment, nor a radical self-discovery. There were no overwrought conclusions about the Meaning Of It All. Conversation touched upon the super-serious—What is the Self? What is Consciousness?—but also the early-'90s dark comedy *What About Bob?* (I will say I felt exceedingly seen when a woman shared how she didn't cry about a close family member's passing, but sobbed uncontrollably after the death of her cat. Grief sure is funny that way.)

I wouldn't presume to speak for Ament, either, but I get the sense that that's sort of the point. We're all going to lose loved ones—sometimes suddenly, sometimes to agonizing, years-long decay—and then, someday, we're going to shuffle off this mortal coil ourselves. Maybe our death will achieve some supreme significance. More likely, it will matter to a handful of people who love us and not at all to about 7.5 billion others.

Shouldn't we talk about it with those people first? Shouldn't we brace for the impossible-to-avoid conclusion to our time here rather than cramming all the planning and drama and "I love you's" into a few months or weeks at the end?

And shouldn't we do it over cake?

— BY EMILY CASSEL

CHATTING WITH STRANGERS ABOUT SUICIDE

My night at a Twin Cities Death Cafe

One Sunday evening this September, I stepped into a northeast Minneapolis art gallery, signed my name next to a human skull, and poured myself a glass of red wine. Then I joined a group seated in a circle, and we started talking about taking our own lives.

Ours was not a Jonestown-style get-together. The Yellow Tail contained no cyanide, and an accompanying homemade lemon cake was both delightful and (to my knowledge) arsenic-free.

This was the latest monthly meet-up of Death Cafe Twin Cities, the local chapter of an international organization that wants to make talking about dying less weird. The movement started in London in 2011 and has spread around the globe; to date, according to their website, there have been more than 7,075 Death Cafes in 60 countries.

That old adage about death and taxes being life's only certainties isn't quite right—one of those things you can evade. (Just ask our president.) And yet, we're far more likely to gripe about the IRS with friends and family than to talk about that other inevitability. The merits of cremation vs. caskets, or the particulars of power of attorney... these things are considered rather uncouth to discuss in mixed company.

Enter Death Cafes, which aim to normalize death by encouraging visitors to

willfully, calmly, and practically confront the reality of mortality. Preferably over snacks.

Death Cafes aren't support groups, nor are they therapy sessions. Folks at our meeting have different reasons for attending: Some have buried children, others are former goth kids long fascinated with the hereafter, a few simply stumbled across the event on Facebook and arrived at Rogue Buddha Gallery out of curiosity. (One woman is better acquainted with the afterlife than most—she was revived against the wishes of her DNR, something that's weighed on her ever since.)

"I'm starting to think about the next part of life," a 65-year-old who just went on Medicare says by way of introduction. "And one of the next big events is death."

I've been to funerals where the talk around dying is less frank.

The evening is led by Christin Ament, who runs the Twin Cities Death Cafe chapter. She's an integrative health practitioner by day, which means she does everything from prayer to drumming to massage—anything that's not Western medicine, essentially—with palliative oncology patients. She's also a death doula or "death midwife," who assists in the dying process in a way not unlike birth doula do for the living.

Once we've said our hellos, Ament has us break into three smaller groups; at more than 30 people, this is the best-attended Twin Cities Death Cafe to date.



Dr. David Bates, DDS



Dr. Katie Hannon, DDS

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HANNAH JONES

BECAUSE DEATH CANNOT STOP FOR US

Death takes up space—something Minneapolis doesn't have enough of

The Hennepin County Medical Examiner's Office is surrounded on all sides by life. Loud, thrashing messy life. On one end, there's the county medical center, where doctors and nurses toil day and night to preserve precious years—to put off the inevitable. There's the light rail, furiously churning to convey the living to wherever they need to be, and the Juvenile Justice Center, a place meant to put young people on track to a longer, more lawful future. And just outside the front door, there's U.S. Bank Stadium, possibly the biggest distraction from death the city has.

As long as there are people dying, the office is open: 24 hours a day, seven days a week, 365 days a year. Chief medical examiner Andrew Baker jokes softly that there will always be a market for what they have to offer. He and his staff handle about 7,000 deaths a year.

Not just any deaths. Their purview is essentially all deaths that occur outside of a hospital. They see to the car crashes, the suicides. The 40-year-old who drops dead on the treadmill, the woman who falls down a flight of stairs. The swelling number of drug overdoses.

MEs end up performing autopsies on roughly 1,300 bodies a year, in a white, seamless room below ground level. It's full of gleaming equipment: shining metal tables, large sinks, hanging scales like you'd find at a deli counter. There's a drain in the floor to make cleanup easier, and speakers, so the examiners can listen to music while they work. Baker—a little sheepishly—admits

that he loves show tunes.

All of this is done in the office's 20,000 acres of usable square footage, which was originally intended for food service, not examining the dead. There was a time when it was enough. That time is nearing its end.

Everywhere, there are the telltale signs of overcrowding. The coolers, where corpses wait with tags tied to their graying big toes, are often full to capacity, and emit a smell of decay—at once putrid and strangely meaty. Staff usually end up turning autopsy tables midway through the day to get through their caseload. Meanwhile, there's barely enough office space for the living.

And it gets worse. Imagine, Baker says, having to hurry to a crime scene in downtown rush-hour traffic. Imagine getting to the office on game day to pick up a deceased loved one's keys. Parking in the hinterlands, pushing past the howling crowds of purple-clad revelers. Or looking out the window, trying to wrap your mind around your son's overdose... and staring into the unblinking red eyes of the dragon on the Viking ship.

Thousands of happy city-dwellers pass their building without a second glance, but the people who have been inside, Baker says—the ones who have been touched by death and its attendants—never forget.

BECAUSE WE COULD NOT STOP FOR DEATH

The 2018 Super Bowl descended upon the Twin Cities like a hurricane. And like a city bracing for a storm, the staff of the medical examiner's office surveyed the incoming calamity and knew they had to get out.

They spent almost a year and a half planning. As the frigid January days waned into February, they picked up a stash of equipment stored at the airport and made the 20-mile drive to Savage. There, in a gray, warren-like business park by Highway 13, was Metro First Call: a combination body removal, storage, and embalming facility. This would be their home until the storm passed, and they were happy to have it.

But it was cramped, sharing the facility with Metro's employees and stiff clients. There were boxes sketched out in blue tape to demarcate areas restricted to sterilized autopsy environments. Coolers, stationed in the same room as the cremation machines, had to be monitored constantly to ensure they maintained a proper temperature.

Then, there were the bodies: 16 souls waiting for autopsies while the Philadelphia Eagles waited to crush the New England Patriots. Some could be stored in Metro's cooler. The rest had to stay in a refrigerated trailer parked outside. Staff made rounds to be sure none disappeared.

Crowds cheered. Footballs flew through the air. Justin Timberlake hammed it up in camo. Everything was champagne and Gatorade and confetti. And then, after the trophy was won and the spectators had fled, everyone bundled up and carried their operations north again.

It went without saying: They couldn't keep this up. Their job is not a thing that can be shuffled around every time things get a little too exciting in Minneapolis.

So they're leaving. This time, for good.

RESTING IN PEACE

The new Hennepin County Medical Examiner's Office planned for Minnetonka isn't supposed to be built until 2021, but its promise looms large: Baker suspects it's one of the biggest draws for new recruits. Few medical examiners get the chance to work in such a spacious, state-of-the-art facility.

The new home will have everything they currently lack: ample parking, a straight shot to major highways, and over 40,000 extra square feet. (Finding that much county-owned land was just short of a miracle.)

It means Minneapolis will lose what so many of its residents didn't even know it had. So often, death and its trappings are pushed to the perimeters of life. We burn it, bury it, put off planning for it. We keep it in gray, nondescript buildings and force it to move when there's a big football game happening. But like death, the examiners will keep doing their quiet work.

City folk may catch Baker on the nights he goes out to the theater, which he finds is the best way to escape after an especially hard day. A day where there's another overdose, or a suicide, or an abused child who didn't quite make it. Even those who are the most intimate with death sometimes have to put it aside. — HANNAH JONES

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BITE, SIP, AHHH

FOOD & DRINK NEWSLETTER

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BY SARAH BRUMBLE

Tough often artful in hindsight, rarely are our last meals intentional. Elvis died after his usual ice cream and cookie bender, clueless that a heart attack hid behind his bathroom door. On Good Friday in 1865, before attending Ford's Theater, Abraham Lincoln enjoyed a multi-course feast of turtle soup, cauliflower with cheese sauce, and chestnut-stuffed Virginia fowl. Done in by kidney failure, Julia Child was buoyed into the hereafter by a single bowl of French onion soup.

But all these are facts of retrospection; planned last meals are, far and away, the jurisdiction of death row inmates.

John Wayne Gacy—a former manager of several KFCs—remained a brand loyalist 'til the end, dining on a bucket of fried chicken and shrimp paired with fresh strawberries before being put to death. Victor Feguer, the last man executed by the state of Iowa, notoriously requested a single olive (with pit) as his last meal. Aileen Wuornos, perhaps the most famous lady murderer in recent history, skipped food entirely in favor of a cup of black coffee.

Aside from the incarcerated, history has given us a few other records of the final feasts of the truly doomed: those cursed by a peculiar combination of circumstance and perseverance, like the terminally ill, or those who feel there's nothing left to live for. Before removing himself from this planet, Hemingway ate his favorite meal one last time: a New York strip steak, baked potato, Caesar salad, and glass of Bordeaux.

More luxuriously and controversially, former French president François Mitterrand, riddled with prostate cancer, collected 30-plus friends and family for an intentional "last meal" eight days prior to his eventual passing. Not only was it a lavish, multi-course affair, the final item was the illegal dish of ortolan, in which said (protected) songbird is drowned in brandy, roasted, then eaten whole as a napkin ceremoniously covers one's face and head—as much to contain the dish's aromas as to hide the act from God.

Unless we go mad, or rise through the ranks drunk on power 'til the last, or literally kill a lot of people, the majority of us are unlikely to end up in situations where our ideal last meals come to fruition.

Obviously, that won't stop us from playing this, the darkest of parlor games: What would that dream pre-death dish be?

SOMETHING TO CHEW ON

Famous last meals (feat. chefs we know and love)



What would feature on your own pre-death plate?

KARANDAEV

And who better to play it with than chefs? There is a profession whose reputation is a wee bit unhinged, and their bags of tricks are deeper than most, packed not only with rarefied ingredients, but also knives, and the wherewithal to execute their deep, dark fantasies.

We took to the proverbial streets and asked local chefs to describe how they'd greet Death, that thing poet Philip Larkin described as, "[staying] just on the edge of vision/A small unfocused blur, a standing chill/That slows each impulse down to indecision."

The responses were just as fantastic and varied as the characters above. Please enjoy... and consider your final plate, just in case.

THOMAS BOEMER,
Corner Table/Revival

Sausage and cheese pizza. It would be a classic pub-style pizza, with thin crust and a ton of cheese on top, paired with a huge pile of iberico ham.

CHRISTINA NGUYEN,
Hai Hai/Hola Arepa

There are so many foods I love that it's hard to pick a favorite. Since it's hard to

narrow it down (and to delay imminent doom a little longer), I went with the multiple-course approach.

First: Raw oysters with lemon
Second: Dumplings (probably pan-seared gyoza with a crispy bottom or xiao long bao soup dumplings)
Third: Suckling pig plate with crispy skin from Ibu Oka in Bali
Dessert: A Pablo cheese tart from Japan and a bottle of brut rosé champagne

STEVEN BROWN,
Tilia/St. Genevieve
Three possibilities:
Pasta with morel mushrooms and Madeira squab, maybe stuffed with its own liver (and some foie gras and black truffles)
Fish tacos on a beach in the Yucatán
Dessert: nougat ice cream from *The Alice B. Toklas Cookbook*

ADAM EATON,
St. Dinette/Meyvn
Chipotle! Steak burrito, extra white rice, black beans, sour cream, hot salsa, cheese, lettuce. Side of lemons. Coca Cola Classic. I'd pray that they would rip the burrito and have to use two tortillas, 'cause I'm

too afraid to ask for two so they don't judge me.

CHRIS UHRICH,
Mucci's Italian

I changed my mind so many times thinking about your question. However, I kept coming back to my initial answer. I'm sorry to say, I fear it quite boring. I'd like a large loaf of Olive Pugliese—a rustic loaf of bread with a crunchy, crackly exterior and a fluffy interior with large, irregular holes flecked with lots of various types of olives. One pound of softened, salted butter. A porron full of Barbera. Someone cute to share it with. The rest is X-rated.

RICHARD DORTCH,
Dark Horse Bar & Eatery

I'd want my mother's enchiladas. They're a mix of beef and cheese baked in some delicious mystery verde sauce. She also tops it with some dope-ass crema. I wish she would tell me the recipe; I can't figure out what she does and I can't recreate it. PLUS
a nice, simple bacon cheeseburger. Medium rare, no veggies.

AND
a bottle of Budweiser and a John Powers Irish Whiskey, neat.

RUSSELL KLEIN,
Meritage

If I'm planning on one last meal, I think it would be quite a feast. I would start with a dozen oysters, preferably from the cold waters of the Northeast, accompanied by vintage champagne. For a second course, steamed whole lobster accompanied by a great white Burgundy wine. For a main course, a 45-day dry-aged ribeye with some new potatoes and creamed spinach, accompanied by a fantastic Bordeaux. Dessert would be the best, creamiest soft-serve ice cream I could get my hands on. Kind of decadent, I know, but if it's the last meal I may as well go out in style!

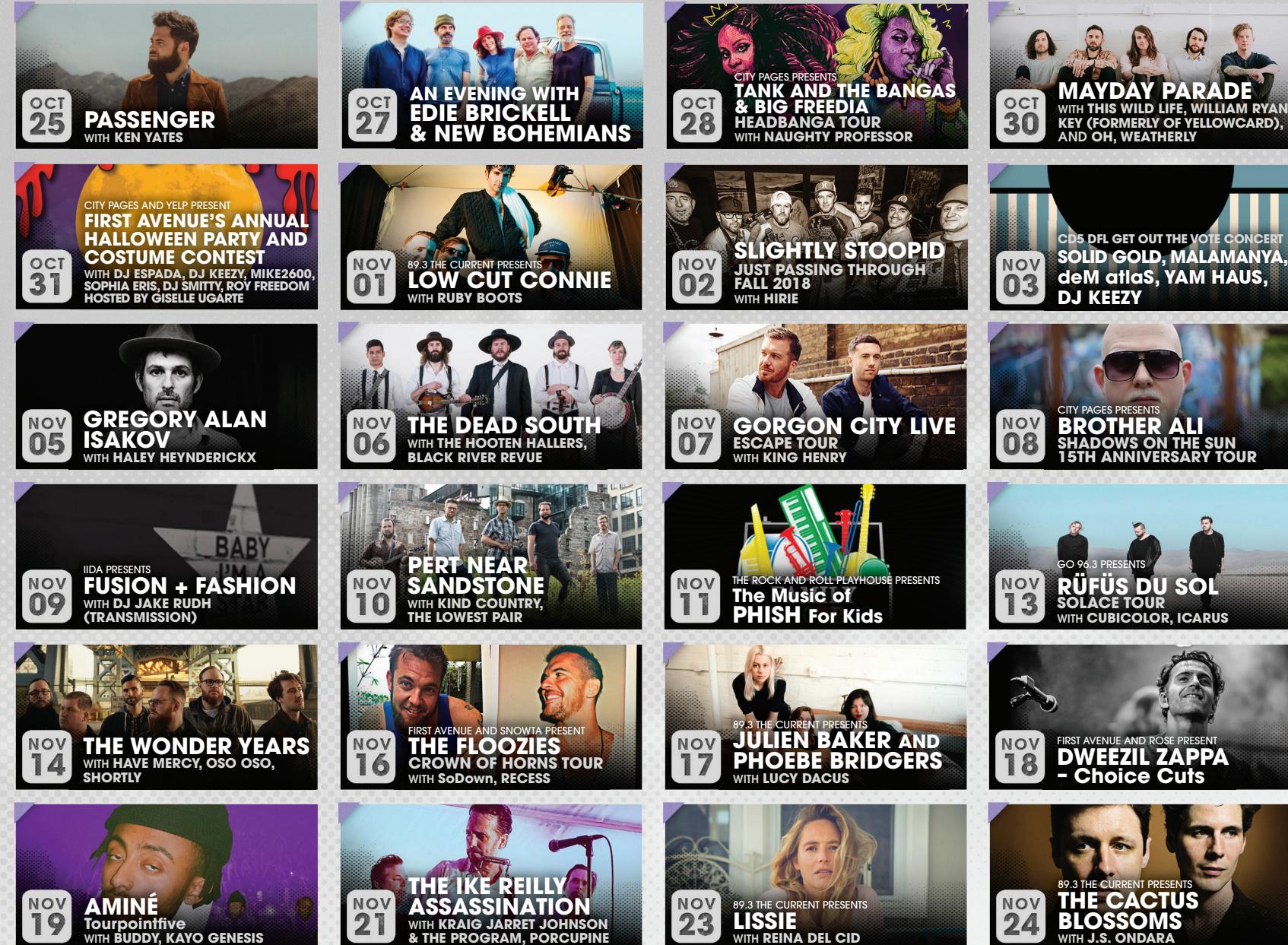
ANN KIM,
Young Joni/Pizzeria Lola/Hello Pizza

My dying meal would be extra cold gin martinis with two olives, Manchego cheese, and potstickers made by my husband, Conrad. This was the first meal he made for me when we started dating and I was hooked. He hasn't cooked for me since, so it's appropriate that he cook my last meal. **EP**

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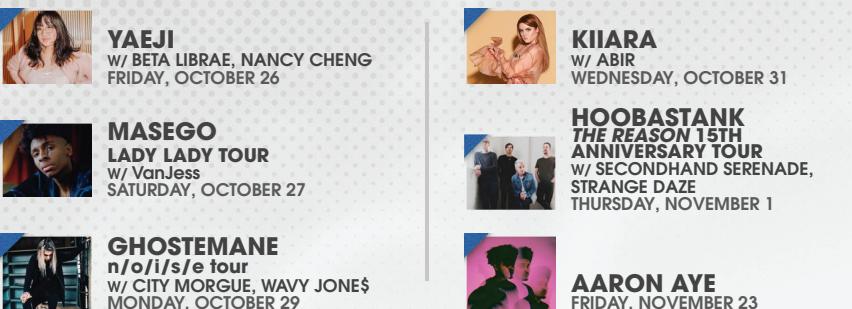
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VLADIMIR CAAMANO

RICK BRONSON'S HOUSE OF COMEDY

How does a kid from the Bronx, with Dominican parents, end up with a Russian name? "My father was very into reading left-wing political stuff," comedian Vladimir Caamano explains. "He read a book on Vladimir Lenin and he said, 'That's a great name.'" The only problem was, with his thick Dominican accent, the elder Caamano couldn't pronounce it. "My name is Vladimir but he says, 'Blah.' He just yells that instead of my name." It was his older brother and a cousin who exposed him to Eddie Murphy, which would change the course of his life. "I just thought it would be great to make my older brother and cousin laugh the way Eddie made them laugh." Humor also served another purpose. "We each have our own set of anxieties and traumas that lead us to humor," he says. "Growing up in the Bronx we had some rough times. You develop humor as a coping and defense mechanism." That's what makes his comedy relatable, he feels. "Funny is funny," he states. "I don't care if you're in Missouri, New York, or Canada. The more you trust the funny, and it comes from a true place, people will connect with it." 16+. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$16-\$23. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday** —P.F. WILSON

THURSDAY 10.25

FESTIVAL

TWIN CITIES HORROR FESTIVAL

SOUTHERN THEATER

Seven years in, the Twin Cities Horror Festival has become one of the most exciting—and, of course, terrifying—annual stage events on the calendar. Adventurous theater artists from Minnesota and beyond set up beneath the Southern's atmospherically age-worn proscenium to tell spine-chilling stories without the safety net that scary



MARIO GARCÍA TORRES

movies allow. This year's lineup looks particularly promising. Tom Reed, Fringe favorite and Brave New Workshop star, is delving into darkness with a show called *Greenway*. Toronto's Kairos Collective is presenting *The Bathtub Girls*, inspired by Canada's first case of sibling matricide. Rogues Gallery Arts, which pushed the fourth wall with last year's *Intuition and the Mantis*, is adapting Washington Irving's *Legend of Sleepy Hollow*. And Garrett Vollmer, a core Dangerous Productions actor, has written a play exploring toxic masculinity in small-town America. It's horror that strikes close to the show's title: *Home*. Times and ticket prices vary; visit www.tchorrorfestival.com for more info. 1420 S. Washington Ave., Minneapolis; 612-340-0155. **Through November 4** —JAY GABLER

COMEDY

KATHY GRIFFIN

HISTORIC STATE THEATRE

When Kathy Griffin started doing standup in the 1980s, she mostly talked about her family and relationships.

When she was cast in the sitcom *Suddenly Susan* in 1996 as one of Brooke Shields' co-workers, her career moved in a different direction. "I started being around a lot of famous people," she says, "and, as you know, I couldn't keep my mouth shut. To this day, I love telling audiences what really happened behind the scenes and between commercial breaks on talk shows. If I run into certain celebrities at a party or an event, that stuff is always going to be there. Now these things are all intertwined." And coming back full circle. "That's where I first met, as he wanted to be referred to, 'The Donald,'" she recalls. Today, Griffin lives next door to the very upper echelon of the celebriocracy: the Kardashians. Well, next door to Kim and Kanye West. To prove that fact, she opens her office door and gives a shout to Mrs. West. "She's not out there, but if she was she would easily hear me. It's wonderful. I live next door to my act." 8 p.m. \$45.50-\$125. 805 Hennepin Ave., Minneapolis; 612-339-7007. —P.F. WILSON

ART/MUSEUM

MARIO GARCÍA TORRES:

ILLUSION BROUGHT ME HERE

WALKER ART CENTER

This will be the first U.S. survey of Mexico City-based conceptual artist Mario García Torres. The exhibition, curated by the Walker's Vincenzo de Bellis with curatorial fellow Fabian Leyva-Barragan, will not only look at two decades' worth of the artist's work, but will also feature two new installations made just for the Walker. Torres will perform three monologues over the course of the run, mining personal responses and reactions to contemporary issues. With video, installation, photography, and sculpture, the exhibit will showcase Torres' compelling practice of looking at the work of conceptual artists of past generations. Through research and his own methods of fictionalized re-creation, Torres will offer plenty to chew over, especially in the context of the Walker Art Center, an

CONTINUED ON PAGE 24 ▶

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A-LIST

THURSDAY
ART/GALLERY
C4W: 2018

GAMUT GALLERY

Gamut Gallery ushers in the fall season with its annual C4W exhibition, this time with guest curator Tara LaPlante at the helm. LaPlante, founder of the multimedia events brand Futra and business manager for the motion graphics studio Immortal, has chosen a mix of styles and mediums to showcase. This year's cohort of artists runs the gamut, working in political art, realism, abstraction, portraits, and surrealism. As in past C4W exhibitions, there's no overall theme to the show. Instead, the curator chooses works that reflect their personal tastes and sensibilities. New this year are two Best in Show awards: one selected by the curator, and another to be chosen by folks who attend the opening night reception, which is this Thursday, October 25, from 7 to 11 p.m. Other events taking place at Gamut during the run of the show include the second annual members gala on November 10, and a screening of locally produced short films at the exhibit finale on November 17. Free; \$5 party admission. 717 S. 10th St., Minneapolis; 612-367-4327. **Through November 17 —SHEILA REGAN**



POLLY NORMAN

CONTINUED FROM PAGE 23 ▶

institution that has supported and presented pieces by many of the artists that Torres draws inspiration from. The opening-night celebration at 6:30 p.m. Thursday, October 25, includes a free performance of *I Am Not a Flopper*, followed by an artist's talk. 725 Vineland Place, Minneapolis; 612-375-7600. **Through February 17, 2019 —SHEILA REGAN**

FRIDAY 10.26

HALLOWEEN
**BAREBONES' 25TH
ANNIVERSARY HALLOWEEN
EXTRAVAGANZA**

HIDDEN FALLS REGIONAL PARK

Your Halloween won't be complete until you attend BareBones' annual Halloween extravaganza, a time-honored tradition that has been going strong since 1993. Taking place at Hidden Falls Regional Park in St. Paul, the outdoor celebration is a mix of puppetry, music, theater, fire, and stilt-walking. This year's show, *BONESEED: Mist Stories*, is themed around migration and colonization. It includes, as in past years, the Altar of the Dead, which can be visited before or after the performance. Directed by Alison Heimstead in partnership with musical director Venus De Mars, the show also features music by the Brass Messengers. Dress warm, bring

a chair if you have one, and get ready for a spiritual ride at this performance ritual. There are also a limited number of straw bales for sitting, and biking to the show is encouraged. Find more info on p. 9 and at barebonespuppets.org. 7 p.m. Friday through Sunday, plus Wednesday, October 31. \$20. 1313 Hidden Falls Dr., St. Paul. **Through October 31 —SHEILA REGAN**

DANCE

JAMES SEWELL BALLET

THE COWLES CENTER FOR DANCE & THE PERFORMING ARTS

Darrius Strong, a Twin Cities choreographer and dancer, debuts a new work for James Sewell Ballet with this fall show. "I See You" is a dynamic integration of ballet and hip-hop deployed to examine the ways in which we navigate vulnerability, anger, and fight-or-flight in the daily challenge to retain our humanity in the face of social chasms. Set to a score composed by Stefon BIONIK Taylor, Strong's piece prizes a sense of community above all else. Also on the program are several repertory works: "Appalachia Waltz," a celebration of life and love with nuanced choreography, and "Moving Works," an audience favorite that merges classical ballet with contemporary inflections. 8 p.m. Friday and Saturday; 2 p.m. Sunday. \$20-\$35. 528 Hennepin Ave., Minneapolis; 612-206-3636. **Through Sunday —CAMILLE LEFEVRE**

James Sewell
Ballet makes
dance look
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IMAGE COURTESY JAMES SEWELL BALLET

HALLOWEEN FREAKY TIKI HALLOWEEN

PSYCHO SUZI'S MOTOR LOUNGE

Can a party with a Hawaiian tiki vibe be scary? Every year, Psycho Suzi's manages to make it work. The bar's popular Halloween happening takes over two floors of its space this Friday. The big draw here is the costume contest, with many attendees rocking awesome getups in hopes of winning a prize. Past celebrations have seen a slew of *Stranger Things* outfits (complete with twinkling lights), *Simpsons* characters brought to life, and iconic monsters galore. Order up a super boozy cocktail from the bar (the Psycho Zombie, Cannibal, and the One Eyed Willy all seem like appropriate choices for tonight), and enjoy DJ tunes that will keep the undead moving until last call. 21+. 8 p.m. to 2 a.m. Free. 1900 Marshall St. NE, Minneapolis; 612-788-9069. —JESSICA ARMBRUSTER

FILM

STEP RIGHT UP! A WILLIAM CASTLE FRIGHT FEST

TRYLON CINEMA

As any carnival barker knows, the key to a successful sideshow is promising enticing thrills. In the history of cinema, no filmmaker has embraced this ethos as fully as William Castle. A prolific producer/director of low-budget horror flicks, Castle realized that competing with Hollywood fare required gimmicks. Just in time for Halloween, two of his most endearingly schlocky tricks will be replicated during this Trylon double feature. Leading is *House on Haunted Hill* (1959), in which legendary screen boogeyman Vincent Price plays an enigmatic millionaire hosting a gathering of apparent strangers, promising the baffled guests \$10,000 for enduring a full night in his supposedly haunted

mansion. For this very special screening, Trylon will utilize Castle's "Emergo" process, a secret technique for making the onscreen terrors physically materialize in the theater. Not to be outdone, *Homicidal* (1961) centers on a macabre mystery involving the murder of a justice of the peace and the ghastly secrets of an affluent, eccentric family. 7 and 8:45 p.m. Friday and Saturday; 3, 4:45 p.m. Sunday. \$8. 2820 E. 33rd St., Minneapolis; 612-424-5468. **Through Sunday** —BRAD RICHASON

FILM

NOSFERATU

MUSIC BOX THEATRE

Over 95 years after its release, *Nosferatu* is still creepy. The silent-era film demonstrates how less is more, using shadows, onsite location shoots, and simple special effects to create a quietly spooky movie. To get you in the Halloween spirit, Music Box Theatre will screen the iconic 1922 masterpiece. With horror flicks, soundtracks are crucial; this evening's shows will be accompanied by music from the appropriately named Curse of the Vampire Orchestra. 7 and 9:30 p.m. Admission is pay-as-able. 1407 Nicollet Ave. S., Minneapolis; 612-871-1414. —JESSICA ARMBRUSTER

SATURDAY 10.27

HALLOWEEN

DARK ARTS FESTIVAL

CREATORS SPACE

Just in time for Halloween, the Dark Arts Festival has come to town. This daylong market will showcase local makers that celebrate fantasy, mystery, goth, and witchcraft in their work. Items include leather pieces that add edge to any ensemble, coffin-shaped

CONTINUED ON PAGE 28 ▶

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SLANDER HEADBANGER'S BALL NOV 21	PALAYE ROYALE W/ BONES & DEAD POSEY NOV 21	QUIX W/ JAMESTON THIEVES NOV 23	BARELY ALIVE W/ ELIMINATE & MURDA NOV 24
MODESTEP NOV 29	EMALKAY W/ PERKULATOR, THELEM, & MORE NOV 30	SAN HOLO W/ CHET PORTER & MORE DEC 01	VNV NATION W/ DE/VISION & HOLYGRAM DEC 02
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A-LIST

CONTINUED FROM SATURDAY ▶

boxes, homemade candles, steampunk jewelry, unique tarot cards, and totally metal pins and stickers featuring pentagrams and hairless cats. Whether you're a pagan stocking up on wintertime goods or darkness is just your preferred esthetic, you'll find something covetable here. The day will also include a costume contest for kids and adults, food and drink, workshops, and live music from a variety of experimental and ambient groups. 11 a.m. to 5 p.m. Saturday and Sunday. Free; donations collected will benefit the Sexual Violence Center. 218 Seventh St. E., St. Paul; 651-340-6736. **Through Sunday**

—JESSICA ARMBRISTER



NOSFERATU

and with a ticket your first pint is free. Al Church and his soothing pop will headline, and the stacked lineup also includes pop-rockers Solid Gold, Field Report, and Americana groups the Pines and Dead Horses. Advance tickets are available online and at the brewery. 21+. Noon to 9 p.m. \$20. 550 Vandalia St., St. Paul; 612-964-6288. —LOREN GREEN

SUNDAY 10.28

BARHOPPING PUMPKINS & POWER DRILLS

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Tattersall is hosting a jack o'lantern party. You won't be carving pumpkins with a crappy plastic knife, however. Instead, you can create a masterpiece using drill bits, center punches, drywall saws, and other heavy-duty tools courtesy of the Minnesota Tool Library. Learn from pumpkin artists in the room, use a provided template, or simply experiment and see what you can come up with. Tattersall is known for its cocktail menu, which blends classic flavors with modern artistic flair. So grab a drink and pick up one of those power tools. All ages. 2 to 5 p.m. \$8 per pumpkin/\$20 for three or a family. 1620 Central Ave. NE # 150, Minneapolis; 612-584-4152. —LOREN GREEN

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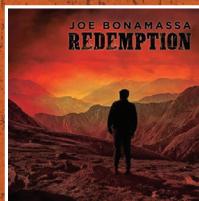
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HALLOWEEN SALE

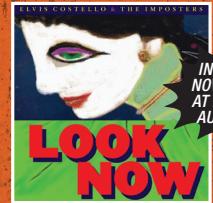
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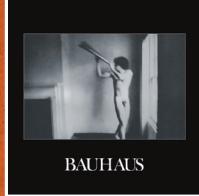
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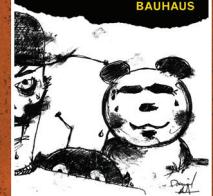
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FILM

THE BEAUTIFUL AND THE DAMNED

Beautiful Boy is an artful, agonizing portrait of addiction



AMAZON STUDIOS

BY BRYAN MILLER

When journalist David Sheff's talented young son Nic all but vanished into meth addiction in his late teens, David coped the way a writer would: He researched, and he wrote. The result was a 2008 memoir, *Beautiful Boy: A Father's Journey Through His Son's Addiction*, that would pair with Nic's account of that time in his own book, *Tweaked*.

Felix Van Groeningen's film adaptation *Beautiful Boy* spends plenty of time with troubled Nic, played mostly by Timothée Chalamet (and also Jack Dylan Grazer and Kue Lawrence at younger ages), but its perspective belongs to David (Steve Carell), who watches his college-bound son descend from reckless partying to utter destitution. As David struggles to cope with this inexplicable new reality of rehab centers and late-night skid-row drives, he flashes back to formative moments in their relationship—some of which are recast in an ominous new light.

The pain here is the pain of bearing witness. David must come to terms with his helplessness as he and his wife (Maura Tierney) and ex-wife (Amy Ryan) support

David through a vicious cycle of rehab and relapse.

There's an unspoken caveat to all this. Nic belongs to America's most prized and protected demographic: wealthy white boys. Elaborate and incredibly expensive systems are in place to help him fight his addiction and ensure his success.

If Nic belonged to a different class, he would be punished, not treated, for his disease. His struggle wouldn't be chronicled in memoirs and magazines. He would just die, on the street or in jail. Instead he shuffles among his mother's sun-streaked poolside L.A. home, his father's verdant San Francisco estate, and a slew of expensive rehab facilities.

Beautiful Boy has no pretensions of addressing broader social ramifications of drug abuse. It's a narrowly focused, deeply personal story that nevertheless speaks to certain universalities of addiction. Regardless of where you come from, who your parents are, or even how many people are trying to help you, the battle for sobriety is an internal one.

The result of *Beautiful Boy*'s fidelity to the realities of chemical dependency is a sometimes frustrating pace. The nature of addiction is confounding and repetitive, and the film reflects that in what can

BEAUTIFUL BOY
directed by Felix Van Groeningen
Uptown Theatre, now open

feel like an endless cycle of rock bottom, recovery, repeat. There's no phony transcendence here, no wishful epiphanies. It makes *Beautiful Boy* sometimes hard to watch, but it's also what makes the movie distinctive and true.

Both the misery and the moments of reprieve are artfully rendered, thanks especially to terrific performances from Carell and Chalamet. Van Groeningen paints sublime portraits of Nic splashing through a lawn sprinkler with his adoring young half-siblings. He finds grim beauty too in Nic sprawled in a heroin stupor on a public bathroom floor, bathed in light from above like some wretched, motherless riff on Michelangelo's *Pieta*.

Early on David worries that Nic is too enamored with art that indulges nihilism and glamorizes squalor. It's a moment of foreshadowing, but also a statement of purpose from the filmmakers. *Beautiful Boy* does no such thing. It's about finding a way to reconcile that the most agonizing and ecstatic moments are all part of the same life. □



BRUCE SILCOX

PRELUDE TO FAUST

Puppets get existential

BY JAY GABLER

Open Eye Figure Theatre's Michael Sommers creates work in an old tradition. His macabre puppet shows evoke the spirit of the pre-industrial era, when you'd gather around a fire and the group's best storyteller would adapt an ancient tale, sprinkling ribald references among moral lessons as familiar characters made their way through perpetually evolving plots. At once earthy and esoteric, Sommers' dreamlike work casts a unique spell.

A Prelude to Faust is one of the Minneapolis puppet master's signature works. Originally commissioned by the Walker Art Center in 1998, *Faust* was revived to inaugurate the company's current Phillips storefront space in 2007. It's now back for what writer/director/designer Sommers calls a "final 20th anniversary production."

While the play is packed with references to its 19th-century source material, you don't need to brush up your Goethe to get the gist of *Faust*. Got a soul? The devil wants it, and he's willing to negotiate. The good (er, bad) doctor only makes a few cameos in Sommers' show, understandably regretful regarding his choices. The main plot, such as it is, follows the shameless Kasper (Julian McFaul), who's engaged to clean up after the departed Faust.

Stumbling upon a volume of magic, Kasper realizes that he can summon unholy forces—but he's sure that he can outsmart the devil's minions.

Having satisfied his own needs, Kasper decides to do his Stein-clutching friend Marmoset (Ben Shaw) a solid and hook him up with a lover via demonic intercession. (Next time you get frustrated with Tinder, consider the alternative.) Eventually, Satan loses patience and comes to claim his due.

Kasper's story alternates with bleak episodes featuring McFaul as the only non-puppet character: a long-suffering "Everyman" who waits for sustenance—both physical and spiritual—alongside an equally melancholy mini-me.

It's all very weird and highly allegorical, with lots for philosophers and Germanists to chew on. *Faust* has something for everyone, though, in the intricate grotesqueries Sommers has crafted to play their parts on a multi-layered stage set, as disembodied

human hands come through tiny doors and write mysteriously mutating messages in chalk.

Throughout, Michael Koerner's original score is performed by a live four-member band lurking in the shadows at stage right.

There's a gorgeous physicality to Sommers' work: He doesn't take shortcuts, and it shows. The show is full of real flames, glasses of smoke, fascinatingly (if, often, appallingly) detailed creatures, and ingenious tricks. It's an unforgettable vision, with an ultimately humane sensibility that celebrates those who can embrace their fellow mortals, warts and all. Like Slugs said, God loves ugly. **EP**



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STREET Style

DINOSAUR HAMPTON Clothing auction at Able Brewing on October 21. **BY AMY GEE**



SAM FRANCO

25, PROGRAM ADVISOR FOR HIGHER EDUCATION NONPROFIT

What are you wearing?

Dinosaur Hampton jacket, shoes and jumpsuit from Tandem Vintage, Silvercocoon earrings, purse from Goodwill in Kansas City.

Describe your style:

Eclectic, vintage, and colorful.

Favorite places to shop local:

Dinosaur Hampton, Tandem Vintage, Dearheart Vintage, Old Soul Vintage, Audrey Rose Vintage, An Upcycled Closet.

One thing in your closet you can't live without:

My silver rings. I feel naked without them.

MILES WILLIS

24, PROFESSIONAL SOCCER PLAYER, TECHNICIAN, FREELANCE ARTIST

What are you wearing?

Adidas NMD shoes, Zanerobe acid wash pants, Oakley sweatshirt, thrifted jacket, HBA backpack, hat from Ragstock.

Describe your style:

Symmetrical, subtle, functional, versatile, playful.

Favorite purchase of the year:

HBA sweats with a full crescent moon zip and raised fingerprinted design.

One thing in your closet you can't live without:

A one-of-a-kind D&G jacket that I got from my grandpa and customized.

IAN BABINEAU

29, RISOGRAPH DESIGN STUDIO OWNER

What are you wearing?

Sweater from Moth Oddities, jacket and hat from Babes on Legs, socks from Ragstock, Native shoes, BDG pants from Urban Outfitters, Elevator Teeth pin.

Describe your style:

Left-field color coordination. I like to mix vintage with contemporary and I try to buy from artists.

Favorite places to shop local:

Moth Oddities, Goodwill, St. Vincent de Paul Thrift.

Favorite purchase of the year:

Vintage seafoam green cords at Babes on Legs.

SARA TONKO

BUYER

What are you wearing?

Everything is from a thrift store except my Nike sandals and bag from 69 Worldwide.

Describe your style:

Mainly thrift. I don't buy a lot of new. I just like being different. My style changes from day to day.

Favorite purchase of the year:

A linen jumper one-piece from 69 Worldwide.

One thing in your closet you can't live without:

A vintage Chimayo jacket.

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SHAWN STIGSELL

ALL ACCESS

Gaelynn Lea continues to give voice to people with disabilities—onstage and off

BY ERICA RIVERA

Gaelynn Lea is waiting. The Americans with Disabilities Act of 1990 promised equality, and the violinist/singer-songwriter is still waiting for that promise to become reality. “It’s not equal rights yet in America, or anywhere in the world, really,” she says. “At some point, you realize it’s not going to change unless people start talking about it and doing something about it.”

While she waits, Lea, who has Osteogenesis Imperfecta (a.k.a. Brittle Bones Disease), makes music and raises her voice as an activist for people with disabilities. Her new album, *Learning How to Stay*, includes the urgent “I Wait,” in which she hopes she won’t be overlooked, that her pain won’t be minimized, that history will not forget her. “I may seem angry/So please forgive me,” she sings. “But I am still not free/In this society.”

The Duluth-based artist started her career in the folk duo Gable and Gaelynn before forming the atmospheric alternative band Murder of Crows with Alan Sparhawk of Low. He introduced Lea to the looping

pedal, and at age 27, she started writing songs “pretty spontaneously.” In 2016, she won NPR’s Tiny Desk Contest, and took the plunge into a full-time music career. She stopped teaching fiddle students; her husband quit his job. The couple sold their house and bought a Ford Econoline, and Lea has since played more than 250 shows in 42 states and seven countries.

Lea’s early releases relied primarily on her voice, a violin, and a looping pedal, but in 2017 she decided to record a full-band album. To join her in the endeavor, she gathered “a bunch of awesome people” from Minnesota, including Sparhawk, Al Church, Martin Dosh, and Dave Mehlung. The instrumentally lush and precise *Learning to Stay* took longer than a year to make, but it was time well spent. As Lea says, “What’s cool about this album and what’s different is you can tell there’s more than one brain behind it.”

Lea’s lyrics are both forceful and forgiving as she sings of seeking light in darkness, finding common ground, and learning to be more loving. “I think you write songs about what you’re bad at,”

she says, explaining that the album’s title comes from her struggle to stay awake in, and accept, the present moment.

Lea is in the midst of an intense U.S. tour in support of the album. “It’s a lot harder right now than it would be if I didn’t have a disability,” she says. Many venues aren’t accessible, a frustrating fact given that “most of them are fixable. They are things that we could change if we put our minds to it.” Lea rents ramps to accommodate her wheelchair or plays on the ground. She used to be carried onstage but has since stopped that practice, in part because it doesn’t send a message of “you can do this, too,” to children and adults with disabilities. “It’s definitely not empowering,” she says.

Lea talks to venue owners explicitly about how they can make their spaces more accessible. “The ones that are willing to work with me are really cool,” she says. “I’ve got to give them a lot of credit for renting a ramp, building a ramp, or already having a ramp. I’d like that to be a lot more standard than it is now.”

Things other musicians take for granted when touring, like crashing on people’s floors, aren’t an option for Lea. In the U.S., she can get around pretty easily thanks to her van, but transportation overseas is more complicated.

Although music is not a form of activism for Lea, per se, “it is a handy tool to be able to talk about it, not even necessarily in my songs as much as in interviews and after shows,” she says. Lea herself featured people with disabilities alongside her in the music video for her track “Lost in the Woods.” “Representation in the media is a really important part of how we’re going to get to the changes I’m talking about,” she says. “If you don’t see people with disabilities in the media, you’re never going to think about them.”

Lea also speaks at conferences and educates those who work with people with disabilities about the barriers they

face. “Accessibility or job equality or health care access—all those things are man-made things

that we could make better,” she says. “People with disabilities are way behind in a lot of the measures we use to talk about economic and social well-being, and it’s not because they want to be, it’s because our society is not set up in an equal way at this point. There’s a lot of work to be done.” **EP**

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MUSIC CRITICS' PICKS

YAEJI

FINE LINE, FRIDAY 10.26

It's only taken Kathy Yaeji Lee two EPs to emerge as one of electronic music's most exciting newcomers, blending deep house and trap while also showing flashes of pop potential. Having grown up in Queens and Seoul, Yaeji sings (and quasi-raps) in both English and Korean, and there's a cultural progressiveness at the heart of her music. Still, some of Yaeji's best songs, like "raingurl" and "drink i'm sippin on," are just simply, addictively fun. With Beta Librae and Nancy Cheng. 18+. 9 p.m. \$20/\$35. 318 First Ave. N., Minneapolis; 612-338-8100. —MICHAEL MADDEN

MASEGO

FINE LINE, SATURDAY 10.27

The debut album from Jamaica-born, Virginia-raised singer and multi-instrumental Masego offers one clear takeaway: The dude is just an incredible all-around talent, with seemingly infinite potential. Though the 25-year-old has dubbed his sound "trap house jazz," the new LP *Lady Lady* is an intoxicating, sweeping synthesis of various forms of black music, like a slightly lower-key version of the recent breakthrough of another musical polymath, Anderson Paak's *Malibu*. With VanJess. 18+. 9 p.m. \$20-\$35. 318 First Ave. N., Minneapolis; 612-338-8100. —MICHAEL MADDEN

KEVIN GATES

MYTH, SUNDAY 10.28

Baton Rouge rapper Kevin Gates' career has experienced some turbulence; he's spent his year bouncing back from a prison stint and trying to re-ascend to the level he elevated to via 2016 hits "Really Really" and "2 Phones." Before those singles, Gates was a prolific regional star, cranking out both granite-hard street rap and confessional storytelling. The new, third installment in his fan-favorite *Luca Brasi* mixtape series proves that if pop stardom eludes him in the future, he'll still enjoy cult-hero status. With Yung Bleu and Tokyo Jetz. 8 p.m. \$37.50. 3090 Southlawn Dr., St. Paul; 651-779-6984. —MICHAEL MADDEN

BROCKHAMPTON

ARMORY, TUESDAY 10.30

In May, Brockhampton ousted key member Ameer Vann following abuse allegations, but this rap collective's roster is deep—14—deep, to be exact. After partially forming on the web forum Kanye To The, they broke out in 2017 with the *Saturation* trilogy before returning with the relatively long-awaited *Iridescence* last month. A hardcore-rap record at heart, it's also an unrelenting blitz of musical ideas, incorporating everything from campfire guitar-pop to drum'n'bass. Most impressively, pretty much all of it works. 9 p.m. \$37-\$65. 500 S. Sixth St., Minneapolis; 612-315-3965. —MICHAEL MADDEN

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FRIDAY OCT 26
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SATURDAY OCT 27
Hitter (Chi.), TBA

SUNDAY OCT 28
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FREE WILL ASTROLOGY

>> By Rob Brezsny

♈ ARIES (March 21-April 19): In her poem "Shedding Skin," Harryette Mullen compares her own transformation to the action a snake periodically carries out to renew itself. Since you now have an excellent opportunity to undertake your own molting process, you may find her thoughts helpful. (I've rendered them in prose for easier reading.) "Pulling out of the old scarred skin—old rough thing I don't need now—I strip off, slip out of, leave behind. Shedding toughness, peeling layers down to vulnerable stuff. And I'm blinking off old eyelids for a new way of seeing. By the rock I rub against, I'm going to be tender again." Halloween costume suggestion: snake sloughing its skin.

♉ TAURUS (April 20-May 20): "Only the young and stupid are confident about sex and romance," says 49-year-old author Elizabeth Gilbert, who has written extensively about those subjects. I agree with her. I've devoted myself to studying the mysteries of love for many years, yet still feel like a rookie. Even if you are smarter about these matters than Gilbert and me, Taurus, I urge you to adopt a humble and curious attitude during the next few weeks. The cosmos has prepared some interesting lessons for you, and the best way to take advantage is to be eagerly receptive and open-minded. Halloween costume suggestion: sex researcher, love explorer, intimacy experimenter.

♊ GEMINI (May 21-June 20): "My way of learning is to have a wild and unpredictable monkey-wrench into the machinery," wrote Gemini author Dashiell Hammett. But I recommend that you use his approach very rarely, and only when other learning methods aren't working. Most of the time, your best strategy for getting the lessons you need is to put lubricating oil into the machinery, not a monkey-wrench. That'll be especially true in the coming weeks. I suggest that you turn the machinery off for a while as you add the oil and do some maintenance. Halloween costume suggestion: repair person, computer techie, machine whisperer.

♋ CANCER (June 21-July 22): The great Swedish filmmaker Ingmar Bergman was a Cancerian like you and me. One of the factors contributing to his success was that he put his demons to good use, "by harnessing them to his chariot." He also testified that he gained control over his demons by taking long walks after breakfast. "Demons don't like fresh air," he said. "They prefer it if you stay in bed with cold feet." I suspect that now would be an excellent time to adopt his advice. Halloween costume suggestion: Walk your demon on a leash, or make it into a puppet, or harness it to your chariot.

♌ LEO (July 23-Aug. 22): Throughout the Halloween season, I encourage you to fantasize extensively about what your dream home would look like and feel like if you had all the money necessary to create it. What colors would you paint the walls? Would you have carpets or hardwood floors? What would be your perfect lighting, furniture, and decor? As you gazed out your windows, what views would you see? Would there be nature nearby or urban hotspots? Would you have an office or music room or art studio? Have fun imagining the sanctuary that would bring out the best in you. Halloween costume suggestion: the ultimate homebody.

♍ VIRGO (Aug. 23-Sept. 22): "Extraordinary things are always hiding in places people never think to look," writes novelist Jodi Picoult. That's crucial for you to meditate on during the coming weeks. Why? Because your superpower is going to be the ability to find extraordinary things that are hiding in places where people have almost never thought to look. You can do both yourself and those you care for a big favor by focusing your intensity on this task. Halloween costume suggestions: sleuth, treasure hunter, private eye, Sherlock Holmes.

♎ LIBRA (Sept. 23-Oct. 22): "There is a season for wilderness and a season for settledness, and this is neither. This season is about becoming," Author Shauna Niequist wrote that. In accordance with the astrological omens, I endorse her perspective as true and useful for you. You've zipped through your time of tortle chaos, conjuring up fresh possibilities. When January arrives, you'll be ready to work on stability and security. But for now, your assignment is to blossom. Halloween costume suggestions: beautiful creature hatching from an egg, strong sprout cracking out of a seed.

♏ SCORPIO (Oct. 23-Nov. 21): "He believed in magic," writes author Michael Chabon about a character in his novel *The Amazing Adventures of Kavalier & Clay*. "Not in the so-called magic of candles, pentagrams, and bat wings," nor "dowsing rods, séances, weeping statuary, werewolves, wonders, or miracles." Then what kind? Chabon says it's the "impersonal magic of life," like coincidences and portents that reveal their meanings in retrospect. I bring this to your attention, Scorpio, because now is a favorable time to call on the specific kind of magic that you regard as real and helpful. What kind of magic is that? Halloween costume suggestion: magician, witch, wizard.

♐ SAGITTARIUS (Nov. 22-Dec. 21): "If adventures will not befall a young lady in her own village, she must seek them abroad," Sagittarian author Jane Austen wrote that in her novel *Northanger Abbey*, and now I'm passing her message on to you, slightly altered. My version is, "If adventures will not befall Sagittarian people of any age or gender in their own neighborhood, they must seek them abroad." And where exactly is "abroad"? The dictionary says it might mean a foreign country, or it could simply mean outside or in another place. I'd like to extend the meaning further to include anywhere outside your known and familiar world. Halloween costume suggestion: traveler on a pilgrimage or explorer on a holy quest.

♑ CAPRICORN (Dec. 22-Jan. 19): PR executives at a beer company offered to pay me a lot of money if I would sneak a product placement ad into your horoscope. They asked me to pretend there was a viable astrological reason to recommend that you imbibe their product in abundance. But the truth is, the actual planetary omens suggest the opposite. You should not in fact be lounging around in a haze of intoxication. You should instead be working hard to drum up support for your labor of love or your favorite cause. Very Important People will be more available to you than usual, and you'll be wise to seek their input. Halloween costume suggestion: the Ultimate Fundraiser, Networker of the Year, Chief Hobnobber.

♒ AQUARIUS (Jan. 20-Feb. 18): "What kind of idea are you?" asks author Salmon Rushdie. "Are you the kind that compromises, does deals, accommodates itself, aims to find a niche, to survive; or are you the cussed, blood-minded, ramrod-backed type of damfnool notion that would rather break than sway with the breeze?" I pose this question to you, Aquarius, because I think you could be an effective version of either idea in the coming weeks. If you're the latter—the cussed, damfnool notion—you may change your world in dramatic ways. Halloween costume suggestions: revolutionary, crusader, agitator, rabble-rouser.

♓ PISCES (Feb. 19-March 20): "There is no beauty without some strangeness," wrote Edgar Allan Poe. Fashion designer Rei Kawakubo ventured further, declaring, "Strangeness is a necessary ingredient in beauty." She also added another nuance to her definition: "For something to be beautiful, it doesn't have to be pretty." I'll offer you one more seed for thought: wabi-sabi. It's a Japanese term that refers to a kind of beauty that's imperfect, transitory, and incomplete. I bring these clues to your attention, Pisces, because now is an excellent time to refine and clarify your own notion of beauty—and re-commit yourself to embodying it. Halloween costume suggestion: the embodiment of your definition of beauty.

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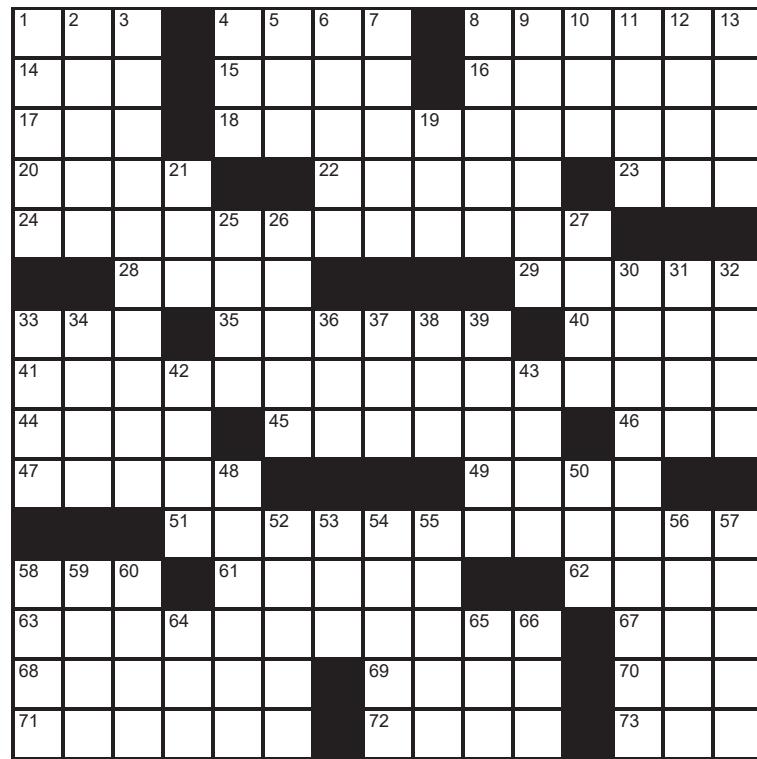
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CROSSWORD



GROSS RECEIPTS

BY BRENDAN EMMETT QUIGLEY

Across

1	Mid-back muscle	69	Bounce back	34	Cork's spot
4	Indian living abroad	70	"Just ___"	36	Cozy cup
8	Martial art discipline	71	Drinks with pictures in them	37	Appt. book slots
14	"Hadn't thought of it that way"	72	Uno card	38	D.C. winter time
15	Court leg up	73	It's #1	39	Lotus Temple city
16	Raging full on	1	Rainbow flag letters	42	The Green Hornet's valet
17	Trash collector	2	Group in univocalic words	43	Like those in the pews
18	Hog's office supplies?	3	Serving specialists	48	Realm
20	Writer's approach	4	Fish with a hook	50	Genre whose bands tend to use the genre in punny band names
22	Just peachy	5	"The Blacklist" actor	52	Small specks
23	"As a heads up here," briefly	6	Gathegi	53	German connector
24	The world's shortest relationship?	7	Big campaign expenditures	54	Social practices
28	Compost heap material	8	Section of a map	55	Schlock
29	Illinois city on the Fox River	9	Space Invaders company	56	Statistical ___
33	Swell body	10	Cozy nook	57	Got the word out
35	Gave to the church	11	The sort	58	Off base?
40	Pretentious	12	Wild lock	59	Kind of bean
41	Rent-a-mob practitioners?	13	Black Panther Newton	60	Rapper whose Twitter handle is @finallevel
44	Geometry problem	14	"That would be me"	64	Singer/actress Cunning
45	City Terrace and City Mar neighborhood, briefly	15	Chess master who said "There are two types of sacrifices: correct ones, and mine."	65	Tuna on a sushi boat
46	Approving word	21	Tourism startup?	66	Hardwood cleaner
47	Checks to see if it works	25	Beach toy		
49	Cat call	26	Like the best of the best		
51	Writer Charles's nickname after he picked up a nasty morphine habit?	27	The only commercial carrier that comes equipped with missile defense systems		
58	UB40 singer Campbell	30	Restaurant drain accessory		
61	Put on a pedestal	31	"Just doing my job"		
62	Lying over	32	4:00 bell ringer: Abbr.		
63	Cricket bowler's night time vision?	33	Little fight		
67	Carnival city				
68	Bernie's wife Jane ___ Sanders				

Last Week's Answer

PI	ETA	B	I	Z	T	A	I	L	S
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Jerk

I'm being sexually harassed by a good friend

I'm a gay male, and one of my good friends has put me in a strange position. The friend has been married to his husband for 15 years, and they are allowed to "play." I have no desire to be in an open relationship, and I don't think my boyfriend does either. I occasionally go over to this friend's house right after work to buy weed, and he's always alone when I come by. He joked about answering the door naked and then did it. (He told me he was going to, but I honestly didn't think he would do it.) I was extremely uncomfortable, and he knew it. The last time I went over, he was naked again—and this time, he jerked off to completion in front of me. He asked me to join in, and I told him I couldn't because I hadn't discussed anything like this with my boyfriend. I'm supposed to go over again tomorrow, and he asked me to come by early because his husband would be getting home from work early that day. This leads me to believe that the husband would not be okay with this. I haven't said anything to his husband or my boyfriend because I don't want this to become a huge mess and I hoped my palpable discomfort would put an end to it. Any thoughts on how I should handle this nicely to make it stop without hurting his feelings?

UNDRESSED NAKED FRIEND REALLY IS
ENGINEERING NEEDLESS DRAMA

Your "good friend" is an asshole, UNFRIEND. He's violating a whole bunch of social norms—chiefly the don't-jerk-off-to-completion-in-front-of-other-people-without-their-enthusiastic-consent norm (aka the Louis C.K. Career in Comedy Memorial Norm)—and relying on your adherence to other social norms (avoid being rude, defuse don't confront, spare others' feelings) to get away with violating you as well. This asshole is sexually harassing you, and you haven't told him to stop in unambiguous language.

The only reason you've given him for not whipping it out yourself is that you haven't "discussed anything like this with [your] boyfriend." He has self-servingly interpreted your reason for not joining in like this: "He wants to, and maybe he will after he has a 'discussion' with his boyfriend." I'm sorry, UNFRIEND, but



Dan Savage

you're going to have to be blunt: "You have to knock this shit off. It's disrespectful, it's nonconsensual, and it's pissing me off." Don't worry about hurting his feelings—he obviously doesn't care about your feelings—and find a new weed dealer.

I have a follow-up question on your advice for JACKS, the gay manager who ran into an employee at a JO party. Alison "Ask a Manager" Green told him he couldn't go to these parties anymore. A distinction was made between sexual situation encounters between bosses and those they manage in "private clubs" (the JO club) or at "public events" (Folsom Street Fair). My question is about Grindr/Scruff/Growlr/etc. Are these more like "private clubs" or "public events"? In part, my question stems from being a professor and having seen students and colleagues on these apps. I feel like I should not be reading the profiles of students in my department (who are mostly graduate students). I am also troubled by my colleagues appearing on these apps—from the perspective that this seems to be a sexually oriented space and there is the power differential between faculty and students.

BASICS OF SEXUAL SPACES

Dating apps are the new gay bars—more than 75 percent of same-sex couples met online—so telling gay bosses or college profs they can't go on dating apps because their gay male students or underlings might be on them means condemning gay bosses and profs to celibacy. Bosses and profs shouldn't flirt with their students and underlings, of course, and it might be a good idea to block 'em when you spot 'em—so you won't be tempted by their profiles/torsos and they won't be tempted by yours—but gay bosses and profs are free to look for dick on dating apps.

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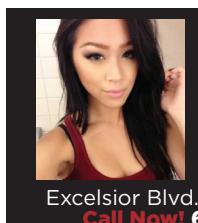
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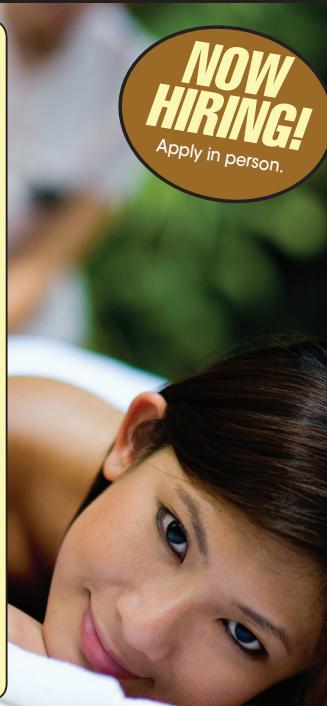
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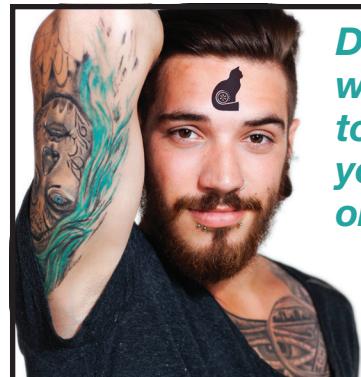
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